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1853  
DEPARTMENT OF SCIENCE AND ART.

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PROSPECTUS

OF THE

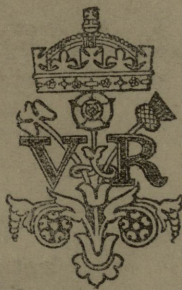
LIBRARY OF THE SECTION OF ART

AT MARLBOROUGH HOUSE.

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By R. N. WORNUM, LIBRARIAN.

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PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,  
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FOR HER MAJESTY'S STATIONERY OFFICE.

1853.

[Price 2d.]





## LIBRARY OF THE SECTION OF ART.

PROSPECTUS of the LIBRARY, by R. N. WORNUM, Librarian.

I. The library, consisting at present of about 2,000 volumes, portfolios of prints, drawings, &c., relating to decorative art and ornamental manufactures of every description, is now open daily, mornings and evenings, for the use of students, manufacturers, artisans, and the public in general, subject to the rules of the Department.

Present state and nature.  
Admission.

II. This library, though at present only in progress, is already sufficiently advanced to be of very great use to all those concerned in ornamental manufactures, or, indeed, graphic and plastic art generally, in any of their specialties or applications to industry. It has, however, its special object, and is emphatically a special library; special in its contents, and peculiar in its administration: its object is to aid in every way the development of taste as applied to industrial art; and the peculiarity of its administration is, that it is made as accessible to the most illiterate as to the best informed.

Yet in progress.  
Special character.

III. The student or applicant has only to mention his business or his object in visiting the library, and the best of what it contains, relating to such business or object, will be placed before him: it is intended to be an Art Manufactures Library of the most comprehensive character practicable. The attention of manufacturers and skilled workmen generally is particularly invited to it, as it is organized for their especial use as the immediate agents in developing a correct taste among the public.

Peculiar advantages of arrangement.

IV. In this age of national rivalries, assuredly those only will see their labours crowned with success who combine elegance with use. If, therefore, we may take it for granted that the essential value of the refinements of art is established beyond question, it behoves all those professing such occupations as are involved in supplying these public wants, to make every effort to attain the utmost possible efficiency, which is quite as essential to personal as to national success.

Taste an essential element of manufacture.

V. An illustrated library is a means of aiding this end that has been hitherto almost overlooked; yet except a special Museum of actual manufactures, there can be no more direct agent for conveying palpable ideas to the mind of the artisan: but while the Museum is necessarily extremely limited in many respects, the library is in a measure infinite: a single volume might contain more illustrations, in any one department of art, ranging easily over all ages from the most remote down to the present day, than it would be possible to collect together in any one place at present.

General advantages of an illustrated library.

VI. Great and various is the toil that the skilful and industrious artist might have been spared if he had had easy access to a comprehensive and practical illustrated library. Slow and arduous steps might have yielded to a rapid and enlarged development of ideas only faintly defined to the mind of the artist himself; and many an imagined novelty which has cost its author an infinite amount of pains and anxiety, might have been entertained for a transient moment only, and dismissed to the merited



obscurity to which the actual experience of the world had long ago condemned it. And besides these preventive advantages of such a library, who can say how much more might not have been developed in the province of industrial-art labour, had the skilled workman at all times had access to the vast store of ingenuity still preserved in illustrated books, books comparatively unknown to those best calculated to make use of them? The man of letters or the artist, close as his inspection may be in some respects, must ever be in others but a superficial observer, and the skilled workman or practical mechanic might receive a ray of light of incalculable benefit to himself, and advantage to his art, from the mere glimpse of some example of his own trade which might be indifferent to all others, such, for instance, as in musical instruments, and perhaps in many other branches of mechanical industry. It is the experience of the world pitted against that of an individual; instead of being limited to what he is personally surrounded by, he has at once an insight into the labours of all times and all places.

Serves the  
purposes of  
science as  
well as art.

VII. Thus, many of the works belonging essentially from their specialty to this library, will serve the purposes of science as well as art; for plates of objects necessarily illustrate, to some extent, their construction as well as their properties of form, &c., in an æsthetic sense.

Scheme of  
catalogue.

VIII. The following scheme of the catalogue will show the comprehensive character of the library, notwithstanding its special character. It has been arranged as nearly as practicable according to the classification of arts and trades adopted in the Great Exhibition of 1851, as that classification has been made, to a certain extent, familiar to the public.

#### IX. *Classification of Catalogue.*

1. Anatomy.
2. Antiquities.
3. Architecture.
4. Art, history of
  - „ practice of, instruction in, &c.
  - „ theory of.
5. „ biographies.
6. Building.
7. Costume, general.
8. Decoration, general.
9. Dictionaries, glossaries.
10. Drawing, systems of.
11. Engraving.
12. Galleries, museums, &c.
13. Geometry and perspective.
14. Glass painting.
15. Heraldry.
16. Histories (art-manufactures).
17. Manufactures, general.
  - „ machines and tools (Cl. VI.)
  - „ architectural and building contrivances (Cl. VII.)
  - „ ordnance, armour, and accoutrements (Cl. VIII.)
  - „ philosophical, horological, and musical instruments (Cl. X.)
  - „ cotton (Cl. XI.)
  - „ woollen and worsted (Cl. XII.)
  - „ silk and velvet (Cl. XIII.)
  - „ flax and hemp (Cl. XIV.)
  - „ mixed fabrics (Cl. XV.)
  - „ leather, including saddlery, harness, &c. (Cl. XVI.)
  - „ printing and bookbinding (Cl. XVII.)

17. Manufactures—*continued.*

- ” woven fabrics, printed or dyed (Cl. XVIII.)
- ” tapestry, carpets, floorcloths, lace, and embroidery (Cl. XIX.)
- ” cutlery, &c. (Cl. XXI.)
- ” hardware, locks, grates (Cl. XXII.)
- ” jewellery, &c. (Cl. XXIII.)
- ” glass (Cl. XXIV.)
- ” ceramic manufactures, pottery, porcelain, &c. (Cl. XXV.)
- ” furniture, upholstery, paper-hangings, papier maché, and japanned goods (Cl. XXVI.)
- ” enamels, mosaics, &c. (Cl. XXX.)

18. Miscellaneous.

19. Monuments, sepulchral.

20. Natural history in reference to its application to art.

- |   |   |   |             |
|---|---|---|-------------|
| ” | ” | ” | botany.     |
| ” | ” | ” | conchology. |
| ” | ” | ” | entomology. |
| ” | ” | ” | mineralogy. |
| ” | ” | ” | zoology.    |

21. Painting.

22. Periodicals.

23. Sculpture, models, and plastic art (Cl. XXX.)

24. Trades.

25. Travels (manners and customs, &c.)

X. In the above classification there is a range of subjects directly bearing upon upwards of two hundred trades now carried on in the metropolis; and such a library may be converted into an inexhaustible mine of information and improvement by those occupied in or carrying on these various arts and trades, which, to avoid anything like vagueness, I now proceed to enumerate, according to the adopted classification of the exhibition:—

Classification of trades especially interested in the establishment of an illustrated library on the proposed plan.

Class V.—*Machines for direct use—Carriages.*

- Coach makers.
- ” draughtsmen.
- ” smiths.
- ” carvers.
- ” painters.
- ” herald painters.
- ” lace makers.
- ” trimmers.

Class VI.—*Manufacturing Machines and Tools.*

Bookbinders' tool cutters and engravers.

Class VII.—*Civil Engineering, Architectural and Building Contrivances.*

- Builders.
- Plasterers.
- Painters and glaziers.
- Carpenters.
- House joiners.
- Horticultural builders.
- Verandah builders.
- Window-blind makers.
- Lock-smiths and bell-hangers.
- Spring blind makers.



*Prospectus of Library of Section of Art.*

Class VIII.—*Naval and Military Engineering.*

Ship carvers.  
 smiths.  
 „ joiners.  
 Military embroiderers.  
 „ accoutrement makers.  
 Cuirass makers.  
 Helmet makers.  
 Sword cutlers.  
 Cap makers (army).  
 Military feather and hair plume makers.  
 Camp equipage makers.  
 Gun and pistol makers.  
 „ stock manufacturers.  
 „ lock makers.  
 „ engravers.  
 „ case makers.

Class X a.—*Musical Instruments.*

Musical instrument makers.  
 Organ builders.  
 Pianoforte makers.  
 „ feet cutters.  
 „ fret cutters.  
 Harp makers.

Class X b.—*Horology.*

Clock makers.  
 Watch makers.  
 „ dial-plate makers and finishers.  
 „ case makers.  
 „ enamellers.  
 „ engravers.  
 „ key makers.

Class XI.—*Cotton.*

Sewed muslin manufacturers.

Class XII.—*Woollen and Worsted.*

Baize painters.

Class XIII.—*Silk and Velvet.*

Silk and velvet manufacturers.  
 „ „ embossers.  
 Ribbon manufacturers.

Class XIV.—*Flax and Hemp.*

Linen manufacturers and factors.  
 Damask manufacturers.

Class XV.—*Mixed Fabrics and Shawls.*

Shawl manufacturers.  
 „ border manufacturers.  
 Plush manufacturers.

*Class XVI.—Leather, including Saddlery and Harness, &c.*

Leather japanners.  
„ embossers.  
Boot and shoe makers.  
Ladies boot and shoe makers.  
Slipper makers.  
Harness makers.  
Saddlers.  
Bridle-bit stirrup and spur makers.  
Hair-cloth manufacturers.  
Hair workers.  
Artists in hair.

*Class XVII.—Paper, Stationery, Printing, and Bookbinding.*

Playing card makers.  
Fancy paper makers.  
Paper marblers.  
Inkstand makers.  
Bookbinders.  
Map and print colourers.  
Typefounders.  
Gilders.

*Class XVIII.—Printing and Dyeing.*

Calico printers.  
Furniture printers.  
Muslin printers.  
Woollen printers.  
Mousseline-de-laine printers and manufacturers.  
Silk printers.  
Bandanna manufacturers and printers.

*Class XIX.—Tapestry, Carpets, and Floor-cloths, Lace, &c.*

Lace manufacturers.  
British lace makers.  
Embroidered muslin manufacturers.  
Embroiderers.  
Lace cleaners.  
Carpet manufacturers.  
„ planners.  
Hearthrug makers.  
Rug manufacturers.  
Floorcloth manufacturers.  
Oilcloth manufacturers.  
Painted baize makers.  
Trimming manufacturers and sellers.  
Bell-rope makers.  
Purse makers.  
Fringe and lace makers.  
Braid makers.  
Livery lace makers.  
Gold and silver lacemen.  
Tinsel lace makers.  
Button and trimming sellers.

*Class XXI.—Cutlery.*

Cutler's sword.



*Class XXII.—Iron and general Hardware.*

Iron founders.  
     "          " pattern makers.  
 Iron bedstead makers.  
 Stove and range makers.  
 Stove-back makers.  
 Fender and fire-iron makers.  
 Grate makers.  
 Bronzists.  
 Bell founders.  
 Brass finishers.  
 Cabinet brass founders.  
 Brass bedstead makers.  
 Coppersmiths and braziers.  
 Mould makers, tin and copper.  
 Britannia metal manufacturers.  
 British plate manufacturers.  
 Gas-lantern makers and fitters.  
 Lamp makers.  
 Blind makers (wire).  
 Birdcage makers.  
 Lock makers.  
 Book-edge lock and clasp makers.  
 Tea-urn makers.  
 Tea-tray makers.  
 Teapot-handle makers.  
 Pencilcase makers.  
 Button manufacturers.  
 Buckle makers.  
 Ormolu frame makers.

*Class XXIII.—Precious Metals and their Imitations, &c.*

Goldsmiths and jewellers.  
 Gold and silver casters.  
     "          " mounters.  
     "          " chasers.  
 Gold lace makers.  
     " frame makers.  
 Silversmiths.  
 Silver casters.  
     " chasers.  
     " spoon and fork makers.  
 Smelling-bottle cap makers.  
 Jewellers.  
 Enamellers.

*Class XXIV.—Glass.*

Lamp, lustre, and chandelier manufacturers.  
 Glass shade makers.  
 Smelling-bottle makers.  
 Glass cutters.  
     " stainers.  
     " engravers.  
     " embossers.  
     " writers and gilders on.  
     " enamellers.

*Class XXV.—Porcelain and Earthenware.*

Potters.  
China painters.  
„ gilders.  
Porcelain letter manufacturers.  
Stone bottle manufacturers.

*Class XXVI.—Decoration, Furniture, and Upholstery, Paperhangings, &c.*

Upholsterers.  
Cabinet makers.  
„ carvers.  
„ inlayers.  
Bedstead makers.  
Bed-pillar carvers.  
Chair and sofa makers.  
Easy-chair makers.  
Billiard and bagatelle table makers.  
Picture and looking-glass frame makers.  
Blind makers.  
Transparent blind makers.  
Garden-seat makers.  
Flower-stand makers.  
Cane workers.  
Paperhanging manufacturers.  
House decorators.  
Paper stainers.  
Stencillers.  
Stencil cutters.  
Grainers.  
Marblers.  
Furniture japanners and painters.  
Carvers and gilders.  
Herald painters.  
Sign painters.

*Class XXVIII.—Manufactures from Animal and Vegetable Substances, &c.*

Turners.  
Ivory turners.  
„ workers and cutters.  
Hard wood turners.  
Screen-handle makers.  
Basket makers.

*Class XXIX.—Miscellaneous Manufactures.*

Umbrella and parasol makers.  
Walking-stick makers.  
Whip mounters.  
Firework makers.  
Toy makers.  
Doll makers.  
Case makers.  
Desk and dressing-case makers.  
Card-case makers.  
Work-box makers.  
Fancy-box makers.  
Clock-case makers.  
Snuff and fancy box makers.  
Chess and backgammon board makers.



Artificial florists.  
 Bugle and bead makers.  
 Theatrical ornament makers.  
 Projecting letter makers.  
 Bird and beast stuffers.  
 Fan makers.

Class XXX.—*Sculpture, Models, and Plastic Art.*

Sculptors.  
 Statuaries.  
 Plaster cast and figure makers.  
 Artists in alabaster.  
 Ivory carvers.  
 Wood carvers.  
 Medallists.  
 Die sinkers.  
 Letter cutters.  
 Seal engravers.  
 Engravers in general.  
 Wood engravers.  
 Heraldic engravers.  
 Architectural modellers.  
 Enamellers.

XI. Thus, out of the whole 30 classes into which the general producers have been divided, a large proportion of no less than 24 classes are immediately interested in matters of art and taste, over and above the mere mechanical skill implied in their avocations; and however unconscious many of the above-enumerated artizans and skilled workmen may be of the essential importance of what is termed taste to their own success in their several trades, it is an absolute truth, that however useful and mechanically ingenious an article may be, it becomes greatly more valuable in every sense, if it combines elegance with use. It performs higher services, administering to intellectual as well as material wants.

Value of  
taste.

XII. It is the little more or less taste that is displayed that often decides the fortunes of individuals, and will frequently explain the inequalities in life, which it is difficult to account for in any other way.

General  
object and  
details of  
scheme.

XIII. It is, then, to give every man his chance for the common advantage, that the present organization of what may be termed an Art Manufactures Library has been undertaken. Its peculiar advantages are these: it is intended to bring together, in the course of time, all works, wherever published, which may in any way illustrate, or aid in the development of, the useful arts in relation to taste, in matters of personal or domestic use, and every variety of social refinement depending on manufacturing skill.

XIV. The arrangement of this library is as important as its contents. Many libraries in Europe may already contain an immense assortment of such works as the scheme of this library indicates, but they are inaccessible to the class above all others calculated to derive immediate benefit from them. The artizan, or even the manufacturer, is able to make but a limited use of the vast library of the British Museum. It may contain all that he wants, and is accessible to him after he has obtained the privilege of admission to the library; but, when he has conformed to the rules which give him access, he must *know exactly what he wants*, and look for it; but the chance will be, that he may not find what he wants, and his trouble and labour will be thrown away. There is, however, a second obstruction in the way of the student,—it is the necessity of *knowing the precise work*



he wants. It is unreasonable to expect a precise knowledge in a class not very familiar with books, especially such books as they probably never have had access to in their lives; and until there are special classified catalogues of the library, accessible to the applicants in the reading-room, the classes in question are most efficiently excluded from all participation in the benefit of the great National Library.

XV. The library of the Department of Art is organized with a special view to meet these difficulties. The library is accessible to all on the payment of a small fee, either for the particular occasion, for the month, or for the year. If a special work be asked for from the catalogue, provided the book be not actually in hand, the longest delay will be that of two or three minutes; and if the student or applicant should be indisposed to look into the catalogue, he has only to mention his object in coming, or his business, and the best on that special matter that the library contains will be immediately shown to him. An artisan whose knowledge of books may be limited to the ordinary periodicals of a mechanics' reading-room, may here at once, by simply stating his business, see some of the most costly works on his art in the world, collected from the remotest regions of the globe,—from Egypt, from China, or from Peru.

XVI. Of course, such a library, though special, must eventually become one of great magnitude, and can be only gradually developed; its development will depend much on the use those for whom it is organized may make of it. In its present incipient state much will be required of it that it will not be able to supply; but the knowledge of wants must inevitably precede their supply; all requests will be attended to, and all genuine requirements, as soon as possible, in accordance with the means of the institution. This, however, is certain, that the efficiency of this library rests with the public themselves, and that its growth will be dependent on the use that is made of it. Ultimate development dependent on the use made of it.

XVII. The following few works, selected from hundreds, are enumerated in order to explain, without any room for doubt, the particular classes of works which form the special feature of this library. Examples of works illustrating the special character of library.

*General Antiquities, Architecture, Decoration, Manufactures.*

- Piranesi*.—Greek and Roman Antiquities, &c., 29 vols. folio. Paris, 1835–37.
- Antiquities of Herculaneum, 9 vols. folio. Naples, 1755–92.
- Hamilton*.—Collection of Engravings (coloured) from Ancient Vases of Greek Workmanship, &c., 4 vols. folio. Florence, 1801–8.
- Pistolesi*.—The Vatican, described and illustrated, 8 vols. folio. Rome, 1838.
- Tatham*.—Grecian and Roman Architectural Ornaments, representing the best examples, folio. London, 1826.
- D'Agincourt*.—History of Art, by its Monuments, from the Fourth to the Tenth Century, 6 vols. folio. Paris, 1823.
- Coste*.—Arabian Architecture, or Monuments of Cairo, folio. Paris, 1839.
- Hudson Turner*.—Domestic Architecture in England, 8vo. Oxford, 1851.
- Raphael*.—The Loggie of the Vatican, the Arabesques, &c. folio. Rome, 1772.
- Ram Raz*.—Essay on the Architecture of the Hindús, 4to. London, 1834.
- Cicognara*.—The most remarkable Buildings and Monuments of Venice, 2 vols. folio. Venice, 1838.
- Rottmann*.—Decorations of the most remarkable Buildings of Munich. folio. Munich, 1845–7.



- Stuart, Revett, and Hittorff.*—Antiquities of Athens, &c. 5 vols. folio. Paris, 1808-32.
- Hittorff.*—Polychromy of the Architecture of the Greeks, folio. Paris, 1851.
- Canina.*—Greek, Roman, and Christian Architecture, 3 vols. folio. Rome, 1834-46.
- Bötticher.*—The Art of the Greeks, in its relation to the Beautiful in Architecture, and in the Industrial Arts, 4to, with Atlas of Plates. Potsdam, 1852.
- Quatremere-de-Quincy.*—The Olympian Jupiter; the History of the Chryselephantine, or Gold and Ivory Sculpture of the Greeks and Romans, folio. Paris, 1815.
- De Laborde.*—The Monuments of France, classed chronologically, 2 vols. folio. 1816-36.
- Kallenbach.*—Chronology of the Architecture of the Middle Ages in Germany, in Eighty-six Plates, folio. Munich, 1847.
- Popp and Buleau.*—The Three Ages of Gothic Architecture,—Byzantine, Transition, Gothic; selected at Ratisbon, folio. Paris, 1841.
- Osten.*—Buildings in Lombardy, from the Seventh to the Fourteenth Century, folio. Darmstadt, 1852.
- Runge.*—Brick Architecture of Italy, folio. Berlin, 1853.
- Zahn.*—Specimens of all Classical Art Epochs, in One hundred Plates, oblong folio. Berlin, 1849.
- Gruner.*—Ornamental Designs for Decoration and Manufacture. Eighty Plates, Atlas folio. London, 1850.
- Hoffmann and Kellerhoven.*—Designers Encyclopedia for Stuffs of every Kind, Cashmeres, Silks, Ribbons, Embroidery, Papers, Leather, &c.—Series I., containing Two hundred Historic Designs, folio. Paris, 1852.
- Willemín.*—French Monuments, inedited, to illustrate the History of the Arts, from the Sixth to the Commencement of the Seventeenth Century, Civil and Military Costume, Arms, Armour, Musical Instruments, Furniture of all Kinds, and interior and exterior Decorations, 6 vols. folio. Paris, 1806-39.
- Chapuy.*—The Middle Ages illustrated,—Monuments, Fragments of Architecture, Furniture, Arms, Armour, and Objects of Curiosity, from the Tenth to the Seventeenth Century, 5 vols. folio. Paris, 1840.
- Asselineau.*—Arms, Armour, Furniture, and other Objects of the Middle Ages and the Renaissance, folio. Paris, 1836.
- Lasteyrie.*—History of Painting on Glass, from Monuments in France. One hundred Plates, folio. Paris, 1838-48.
- Cahier and Martin.*—The Painted Glass of St. Stephen of Bourges. Atlas folio. Paris, 1844.
- Heideloff.*—The Ornament of the Middle Ages, from Byzantine and German Architecture, 4 vols. 4to. Nürnberg, 1838-51.
- Alciati.*—Emblems, illustrated with Border Decorations, for House Decorators, Painters on Glass, for Tapestries of all kinds, Carpets, Pictures, Vases, Rings, Costume, Furniture, Armour, Table Services, &c., 8vo. Lyons, 1551.
- Cahier and Martin.*—Archæological Miscellany, containing Illustrations of remarkable Specimens of Jewellery, Enamels, Miniatures, Ivory Carvings, Byzantine and Sicilian Stuffs, &c., of the Middle Ages, 4 vols. 4to. Paris, 1847.
- Lacroix and Seré.*—The Middle Ages and the Renaissance; or, History of the Manners and Customs, Commerce and Industry, the Sciences and Arts, in Europe; with Fac-simile Illustrations, 6 vols. 4to. Paris, 1848.



- Becker and Hefner*.—Works of Art, and Utensils of the Middle Ages, and the Renaissance, 3 vols. 4to. Frankfurt, 1852.
- Shaw*.—Dresses and Decorations of the Middle Ages, 2 vols. 8vo. London, 1843.
- Illuminated Ornaments, selected from the MSS. of the Middle Ages, 4to. London, 1833.
- Specimens of Ancient Furniture, drawn from existing Authorities, 4to. London, 1836.
- Encyclopædia of Ornament, 4to. London.
- Examples of Ornamental Metal Work, 4to. London, 1836.
- Strutt*.—A Complete View of the Dress and Habits of the People of England, 4to. London, 1842.
- Regal and Ecclesiastical Antiquities of England, 4to. London, 1777.
- Bonnard*.—Costumes of the Thirteenth, Fourteenth, and Fifteenth Centuries, 4to. Paris, 1829.
- Delaqueriére*.—Historical Description of the Houses of Rouen the most remarkable for their exterior Decoration and Antiquity, &c., 2 vols. 8vo. Rouen, 1821-41.
- Carter*.—Ancient Painting and Sculpture in England, folio. London, 1838.
- Ramboux*.—Outlines from Tracings, illustrating the Old Christian Art in Italy, from 1200 to 1600 A.D., folio. Cologne, 1852.
- Boutell*.—Monumental Brasses of England, folio. London, 1849.
- Pugin*.—Details of Ancient Timber Houses of the Fifteenth and Sixteenth Centuries.
- Glossary of Ecclesiastical Ornament, 4to. London, 1846.
- Designs for Gothic Furniture of the Fifteenth and Sixteenth Centuries, 4to. London, 1836.
- Ornamental Timber Gables, 4to. London, 1839.
- Designs for Gold and Silver smiths, 4to. London, 1836.
- Floriated Ornament, a Series of Thirty-one Designs, 4to. London, 1849.
- Designs for Iron and Brass Work, in the Style of the Fifteenth and Sixteenth Centuries, 4to. London, 1836.
- Albertolli, Giocondo*.—Decorations for Saloons, and other Ornaments, Sixty-six Plates, folio. Milan, 1787-96.
- Elementary Course of Architectural Ornament, folio. Milan, 1805.
- Richardson*.—Architectural Remains of the Reigns of Elizabeth and James I., folio. London, 1840.
- Bury and Honyau*.—Specimens of Iron-smiths' Work, from the most remarkable Examples in Paris, folio. Paris, 1826.
- Thiollet*.—Smiths' Work and Ornamental Iron Castings, folio. Paris.
- Thiollet and Roux*.—New Collection of Joinery, and of Interior and Exterior Decorations, folio. Paris, 1837.
- Wyatt*.—Metal Work, and its Artistic Design, folio. London, 1852.
- Doubleday and Westwood*.—Genera of Diurnal Lepidoptera (Butterflies and Moths), with numerous Coloured Illustrations, by W. C. Hewitson, 2 vols. folio. London, 1846-50.
- Field*.—Chromatography; or, a Treatise on Colours and Pigments, 4to. London, 1845.
- Hay*.—The Laws of Harmonious Colouring, adapted to Interior Decorations, &c. 8vo. Edinburgh, 1847.
- A Nomenclature of Colours, with 228 Examples of Colours, Hues, Tints, and Shades. 1852.
- Brongniart and Riocreux*.—Methodic Description of the Ceramic Museum of the Royal Porcelain Manufactory at Sèvres, 4to. Paris, 1845.



*Weigel.*—Fac-similes of Old Woodcuts, from the most celebrated Masters, 4to. Leipzig, 1851-2.

*Stefano da Bergamo.*—Wood carvings of the Choir of St. Peter's Monastery, Perugia, 1535, folio. Rome, 1845.

*Examples for Manufacturers and Artizans*, published by the Committee of Council for Arts and Manufactures, by order of the Minister for Commerce, Trade, and Buildings (Prussia):—

Part I. Architectural and other Decoration.

Part II. Furniture Utensils, &c.

Part III. Stuffs and Embroidery, 6 vols. folio. Berlin, 1821-36.

#### TERMS OF ADMISSION, &c.

Rules of  
admission.

XVIII. The Library will be open every day, except the usual vacations at Government offices, from ten in the morning until nine at night, except Saturday evenings.

All registered students of the Central Schools of Science and Art have free admission to the Library, as also all subscribers of one guinea per annum to the Museum. The charge for an annual ticket to the Library exclusively is half-a-guinea; and occasional students will be admitted upon the payment of sixpence, which will entitle all persons paying such fee to admission for six days from that of the payment of the fee, inclusive; a monthly ticket may be purchased for eighteen-pence.

R. N. WORNUM, Librarian.